C96-83

THE THEATRE OF MUSICK

Music from the Theatre of 17th & 18th Century England

THE HISTORICAL PERFORMANCE ENSEMBLES
THURSDAY NOVEMBER 28, 1996
12:00 p.m. Walter Hall

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The Mad Lover (John Fletcher)

PROLOGUE

The Satyrs' Dance	Robert Johnson
Orpheus I am, come from ye deep below	Anonymous
Carron o Carron, thou wafter off the soules	Richard Balls
All these lye howling	William Lawes
This lion was a man of war	
O divinist God of Love	John Wilson

David Playfair, narrator; Tracy Smith, soprano; Nicholas Zekulin, baritone; John Edwards; Brian Power, violin; Anna Chan, harpsichord

This segment is performed as a play within the play The Mad Lover, and is an adaptation of the Orpheus legend. The plot in this scene centres around Orpheus who descends into Hell in order to beg the gods to allow Euridice to come back to life. He accomplishes this by convincing Caron, the boatman on the river Styx, that of all of the wretched souls that lie about the shore, Euridice is still loved and therefore deserves to live again.

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The Witch (Thomas Middleton)

The Witches' Dance II	Robert Johnson
Come away, come away Heckett, Heckett	
The Witches' Dance I	

Measha Gosman, Tanya Turner, sopranos
John Edwards, lute; Brian Power, violin; Anna Chan, harpsichord

The dances from The Witch were also used in productions of Shakespeare's Scottish play. In the scene "Come away", the spirits try to convince Heckett, a witch, to get ready to take flight.

Music for the King's Men

The Nobleman (Beaumont & Fletcher) — Robert Johnson
Have you seen but a white lily grow (Ben Jonson) — Robert Johnson
Care charminge sleepe (Beaumont & Fletcher) — Robert Johnson
Though I am young (Ben Jonson) — Nicholas Lanier

Measha Gosman, Tanya Turner, sopranos; John Edwards, lute

The finest of Elizabethan theatre companies, *The King's Men* was formed in 1594 as the Lord Chamberlain's Men, taken into his personal patronage by JAMES I in 1603 and renamed. As well as the works of Shakespeare, they performed plays by Jonson, Webster, Middleton, Beaumont and Fletcher at the Globe Theatre. All of the songs in this group are from plays in their repertory.

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Songs by Shakespeare

Under the Greenwood Tree — Thomas Arne
Where the bee sucks

Kimberley Briggs, soprano
Angelique van Berlo; Martin Fay, recorders
Felicity Deak, cello; John Bryan, , harpsichord

Shakespeare's influence lasted well into the eighteenth century. Hundreds of songs were composed to his lyrics by composers from all areas of Europe, among them these two songs by Thomas Arne.

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SIDE II

The words by Anacreon — Thomas Chilcot

Place Beneath a Spreading Vine
Friends of Play and Mirth

Karen Wierzba, soprano; Robert Stewart, baritone
Brian Power, Julia Wedman, violins; Beverlee Rapp, viola
Felicity Deak, cello; Anna Chan, harpsichord

These poems celebrate wine, love and song, after the example of the Greek lyric writer Anacreon of Teos (6th century BC). Chilcot's use of these lyrics is an example of the resurgence of interest in early Greek literature and drama during the seventeenth and eighteenth centuries.

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EPILOGUE from The Mad Lover & The Devil is an Ass

David Playfair, narrator

The Faculty of Music's **Historical Performance Ensembles** consist of a number of vocal and instrumental groups who are involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Timothy McGee, assisted by John Edwards, Mary Enid Haines, Katherine Hill, Gregory Johnson, Ann Monoyios, and Colin Tilney. Today's programme was selected and designed by Mary Enid Haines.

Be sure to attend the next performance by The Historical Performance Ensembles, **A Birthday Celebration for Johann Sebastian Bach.** It will take place in Walter Hall on Thursday March 21, 1997 at 8 pm.